Playwright and Leading Man

It isn't very often that a playwright has to offer first aid to his own play by sumping into the leading part in the ab-



sence of the principal player. George Colan did it for two or three nights in York, when George Nash of "The Mirale Man." was taken down with fever. But the playwright who seems to have made

the playwright who seems to have made a habit of this understudy business is Paul Dickey, part author of "The Misleading Lady."
When the play, was playing in Boston last fall, a bereavement kept Lewis Stone out of the performance for a few nights, and a wire brought Paul Dickey.

reavement kept Lewis Stone out of the performance for a few nights, and a wire brought Paul Dickey to New England to take his place. Now that Mr. Stone has transferred his efforts to "Inside the Line." Mr. Dickey has again stepped forward to fill the breach.

It's really a much better arrangement—financially and artistically—than the ordinary understudy system. Nobody can deny that the author knows what his leading character is supposed to be far better than even the best of stars. Moreover, if he happens to be Mr. Dickey, he is a practiced player as well. For before Mr. Dickey collaborated with Charles Goddard in "The Ghost Breaker" for if. B. Warner, and in "The Misleading Lady," he was a regular, everyday actor. He was one of the principal players with Robert Edeson in "Strongheart"; he likewise supported Mr. Edeson in "Pierre of wise supported Mr. Edeson in "Pierre of the Plains.

It happens that both authors of "The It happens that both authors of "The Misleading Lady" are college men. Charles Goddard, before he became an editor of the New York American and the scenario writer of "The Perlis of Pauline." was a student at Dartmouth, where, by the way, "The Misleading Lady" has been acted by the Undergraduate Dramatic Club, Mr. Dickey is an alumnus of Michigan. The two young men have a couple of plays accepted by William Harris, Jr., producer of "The Misleading Lady," and Mr. Dickey has written a "straight" comedy for Elsie Janis.

THEATRICAL BAEDEKER

Continued from Page Four "Trial by Jury"; Thursday night, "Io-lanthe," and Friday and Saturday night, The Mikado

LITTLE—"The Piper," with Edith Wynne Matthison. Josephine Preston Peabody's Stratford Prize play which the New Theatre produced some years ago. It deals skilfully in blank verse, with a version of the Pled Piper. KEITH'S - Evelyn Nesbit, assisted by

Jack Clifford; Eddie Leonard and Ma-bel Russell, Nan Halperin, Pekin Mys-teries, Billie McDermott, Arnaut Broth-ers, Edwin Marshall, Velling Levering Troupe, cycling comedians, and Hearst-Selig pictures

WALNUT—"Mutt and Jeff in Mexico."

A new edition of the familiar musical comedy, with the scenes laid in the turbulent republic to the south. AMERICAN—"The Blindness of Virtue." Cosmo Hamilton's moving, yet pleasant,

drama of the dangers of youthful ignorance in matters of sex. MARCH 15. RROAD-"Outcast." with Elsle Ferguson. Hubert Henry Davies' drama of a mis-tress saved from the streets and prov-

ing herself in the end a woman of more fibre than most of her fellows. Lately seen in New York. WALNUT - "Milestones." The English comedy by Arnold Bennett and Edward

Knoblauch, in which the adventures of a family of shipbullders are traced through three generations.

through three generations.

**EITH'S—Mme. Nazimova and Company in "War Brides"; Paul Conchas, strong man; Toby Claude and Company, Claudius and Scarlet, Mack and Orth, Cleo Gascoigne, Le Roy and Lytton, Boland and Holtz, Four Le Grohs and Henret Salle, Bistinger. Hearst-Sellg Pictures. MARCH 22.

WALNUT—The one and only John Bunny in a musical comedy.

WALNUT-Thurston, the magician, with optical illusions. APRIL 5.

WALNUT-"The Dummy," with Ernest Truex. The detective comedy by Harvey J. O'Higgins and Harriet Ford, in which Barney, the slum boy, turns sleuth and defeats a band of kidnapers. GARRICK—"The Argyle Case," with Rob-

ert Hilliard. A return engagement of the familiar detective melodrama.

HOW I DON'T

WRITE MY PLAYS Continued from Page Four let the music and the action build up around my main idea.

To finish a play after calling the first rehearsal for the first act takes me about four weeks. And you can believe that I in the Indian massacre, one of the most am some worried and busy during all realistic, thrilling and spectacular motion that time. Then, after the play is comthat time. Then, after the play is completed, it is taken out on the road for pacted, it is taken out on the road for a few weeks for trying-out purposes. Not to see what people think of it, but to give it the last final going over before it is pronounced done. All this is a long and laborious process of elimination, of suggestion, of correction, of elaboration here, of condensation there, and it must all be done before the first night in New York,

Playwriting a science? I don't believe it. And I don't believe it can be taught. Personally, I build up a play by coming into actual contact with its action, while it is being prepared, and I know that it is shear instinct that tells me when some-thing is wrong and should come out, or that something is capable of being made

bigger and better.

There are, of course, certain fundamental conventions of playwriting, just as there are fundamentals of English. You the rules of syntax, let's say, but know-ing all the rules of syntax let's say, but know-ing all the rules of syntax won't make you a great essayist. And, you can learn all the rules of playwriting, but if you haven't a play in you, you can't write one. I do believe, though, that the teachers of playwriting, like Professor Baker, of Harvard, for example, are doing a good thing even if they can't teach their pupils to write plays. They lead their pupils to learn and love the traditions of the stage, to read great plays and to approximately. preciate why they are great. This makes for sympathy and understanding between the stage people, the men who write plays and those who produce them, and the bubble.

l believe there is more opportunity to-day for a new playwright than ever be-fere. That's not "bunk." I mean it. Any play with an idea in it will receive some consideration. I don't know of a single prominent manager that hasn't at least three or four competent playreaders in his employ. The situation is nothing like it was five or even four years are. Ideas ll was five or even four years ago. Ideas
and good stories are at a premium—they
are the main thing after all. In the abstract, I don't feel competent to instruct
anybody in playwriting. I might help
people with practical advice, but not until I had seen their plays first. I haven't
any theories. I am liable to do anything
at any time.

Miss F. H. Leslie's Dramatic Recital Miss Fiorence Heien Leslie, a pupil at the School of Expression and Art. 1821 Chestuit street, last night gave a num-ber of dramatic recitations at Estey Hall, lith and Chestuit streets. Miss Leslie Schlaped marked histronic gifts cape-cially in her Enghapearant impersonaSCENES AND ACTORS IN THE WEEK'S PHOTOPLAYS



PHOTO PLAYS

Questions and Answers

The Photoplay Editor of the Even-ing Ludger will be pleased to answer questions relating to his department. Queries will not be answered by letter. All letters must be addressed t Photoplay Editor, Evening Ledger.

When one takes a strong, well-balanced drama that has been a great success on the legitimate stage: utilizes the author as the star; uses the wild grandeur of the Garden of the Gods in Colorado as a background, and then, for good measure, calls upon one of the best known directors in the country, not only to act as producer, but as co-star as well, it has happened in Lubin's version of "Ea-gle's Nest," written by Edwin Arden cess on the screen with the Famous

and directed by Romaine Fielding. Both Players productions is known to nen are featured in the production.

Shortly after the play was aranged for the screen at the Lubin studio in Phila-delphia it was turned over to Fielding with instructions to make it in any part with instructions to make it in any part of the country he wanted to, and to telegraph Arden when the details for making the picture had been arranged. Fielding, who knows the West and the Southwest like an oft-read book, immediately assembled a special company and made tracks for Colorado, and it was there the big picture was filmed. Arden, the author and player, and Fielding, the director and player, cooperated on the play and the result was one of the most remarkable stories of its type ever filmed. Fielding's ability as a director of big scenes may be seen throughout the entire picture, especially in the Indian massacre, one of the most planted his camera men on the side of a mountain and had the action on a plain below. One sees the long wagon train of emigrants alowly approaching. Another sudden change and down the side of the mountain, stripped to the waist, caubbed with war paint, and heav-ily armed, crawl scores of Indians. Other Indians, mounted on ponies, are seen silhouetted against the sky on the mountain top, hurrying down for the battle. The emigrants form a wagon circle for defense and then follows the battle. It is intensely dramatic and remarkably well done. The Indians win and all of the

emigrants are killed with the exception of a small boy, and it is around this lad that the play is built. The picture will be shown Monday at the Victoria Theatre. A Real Hoodoo Picture

"How Hazel Got Even," the Majestic Mutual two reel comedy drama featuring Dorothy Gish, was completed after a de-lay of almost two months.

lay of almost two months.

At the Mutual studios this picture is regarded as a hoodoo. Donald Crisp started the production of it two months ago and became ill a few days after the picture was started. George Siegmann succeeded Crisp during the latter's illness. On the second day under Siegmann's direction Dorothy Gish was struck and injured by an automobile. She was confined to her home for more than a month. Work on the picture stopped. Unon Miss Dorothy's recovery Siegmann

a month. Work on the picture stopped. Upon Miss Dorothy's recovery Siegmann again started to finish the picture. On the second day of Miss Dorothy's return Siegmann was bitten by a dog and work on the picture ceased again for several days. When Siegmann had recovered sufficiently to again appear at the studio it was found that "Teddy" Sampson, who has a prominent part in the picture, was sick. This caused an additional two days' delay.

Several hundred feet of film then were lost, which necessitated several retakes. But the final scenes now have been taken, and Director Siegmann and all members

and Director Stegmans and all members of his company are breathing a sight of relief that at last the hooden picture is

Caught a Real Thief
Captain Harry Lambart, one of the directors of the Vitagraph Company, quite recently proved to his own satisfaction that the real is more astonishing than the "make-believe." Captain Lambart was the director selected by the Vitagraph Company to film pictures of the Police Department of the city of New York for the Pangma-Pacific Exposition and during the last into mentils has taken thousands of feet of negative showing the workings of the variets departments in one of the Early scene, he was re-Caught a Real Thief

puired to film an arrest, staged with all the dramatic effect attendant upon real sm, with the decisive action taking place

Side police stations.

While taking a constitutional one evening a week or so ago, he was interrupted by the cry of "stop thief." A man running at top speed attracted his attention, the crowd following being indicative of the fact that he was the one wanted. Captain Lambart proved the police stations. faster runner and soon overtook the fleeing man. Turning the prisoner over to a policeman, the three walked to the nearest station, which happened to be the one that figured in the Panama-Pa-cific Exposition picture. "Well, Captain." said the sergeant,

you have made a real capture this time and we feel repaid for the assistance we gave you the other day in helping you make a fake one."

Odds and Ends

Under the supervision of S. S. Hutchinson, of the American Film Manufacturing Company, the organizing of the second feature company is rapidly nearing completion. This new company will be as producer, but as co-star as well, it under the direction of Thomas Ricketts and composed of stars selected from the for a successful photoplay. This is what sands of picture lovers, and Elsie Jane Wilson, who played the title role in "Everywoman," will be assigned to leading parts. Irving Cummings, at present with the Beauty Company, will be transferred to the feature company and cast in juvenile and character parts. The heavy leads will be acted by Hal Clements and William Ephe, and Lucy Payton will appear in other leads. The first production to be staged by this feature company will be Harold MacGrath's "Lure of the Mask."

Duncan McRae, who is often cast for the heavy roles in Edison films, is a brother of Bruce McRae, now playing

brother of Bruce McRae, now playing with Ethel Barrymore in the New York stage success, "In the Shadow."

Edna Mayo, the new leading woman with Essanay, not only is a clever actress, but a sculptress of ability. She is now at work on the bust of "The Lady of the Snows," the character which she plays in the Essanay photoplay of that title written by Edith Ogden Harrison. She is using one of her friends as a model to mold from life. Miss Mayo has made a long study of this art both at the Art long study of this art both at the Art Institute in Chicago and at the Art Stu-dents' League in New York.

Answers to Correspondents

The editor of the photoplay column m ask readers to have patience until it is posssible to gather the varied informa-tion sought. Then too, there are personal questions concerning actors which can-not be answered or asked of them. All possible haste will be made, but-please,

pe patient. Penn Student-"The College Widow" Penn Student—"The College Widow" has been played several times in this city. Do not know of any local photoplay house in which it is being shown at present. Watch the Monday afternoon Photoplay Baedeker in the Evennya Leboers. R. M.—Pleass state initials of the Mr. Lockwood about whom you inquire and

Lockwood about whom you inquire and the answer will be forthcoming.

W. E. O.—There is such a concern as the Balboa Company; believe it is affliated with Bosworth. Yes, to queries about Cruze and Little, Lubian serial name was published about a fortnight age in the Evening Ledger. Consult your file.

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the raconteur presents his travel talk, "Around Northern Europe." In this, the third topic of his delightful series, Mr. Elmendorf will conduct his hearers from London to Calais, thence through the more Important cities of Holland to Cologue on the Rhine. A visit to Hamburg and Berlin will follow before the tour proceeds to Austria-Hungary, where comprehensive views will be had of the things-to-see in Vienna, Budapest, Salzburg and the Austrian Tyrol. The return journey to London will reveal new scenes in the art-laden cities of Munich and Dresden; a visit to Strassburg and Nuremberg; a trip down the Rhine, and views of Brussels, Antwerp, Namur, Liege and other places in belligerent little Belgium.

WHAT'S DOING TONIGHT

Sunday revival, tabernacle, 19th and Vine streats; 7:50 o'clock, Free, A. M. P. O. Medical Society dinner, Hotel Adelphia; 7:50 o'clock, Lecture on "Bermuda," by Frank D. Baugher, Wagner Institute, 17th street and Montgomery avenue; 8 o'clock.

17th and Venango Sts.

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VIVIAN MARTIN A WORLD FILM STAR

POOR, COLD, RAGGED, MANY PLEAD FOR HELP

Crowds Storm Emergency Aid Committee's Headquarters Early in the Morning.

The chilly and biting air this morning brought a large number of shabbily and scantily dressed men, women and chil-dren into the Home Relief Division of the Gren into the Home Relief Division of the Emergency Aid Committee in the Lincoln Building in search of warm clothing. Some were virtually shoeless, others without overcoats. Many women had but a shawl over their shoulders, covering a tain shirtwalst, and they, too, were greatly in need of shores. Though the time for ly in need of shoes. Though the time tor-receiving applicants at the headquarters is 10 o'clock, those in charge decided to admit the scantily attired persons into the warm waiting room, where all scur-ried for a place beside the st.aming rad-

DALLAS ESTATE TO WHITE The estate of John J. Dallas, who was killed by a Market street elevated train at the 60th street station some months ago, was ordered turned over to Louis P. White, of 5th and Chestnut streets, Dallas' former employer, today, by Judge Swarts, at Norristown. Dallas embezzled nearly \$59,000 from White in a period of stay years. six years.

The order issued today for the trans-The order issued today for the trans-fer of the estate, which is valued at about \$20,000, is on Mrs. Nellie Dallas, the widow, as executrix. The decree also provided for recovery by White of money Dallas had deposited in various Philadel-phia banks and part of his insurance money.

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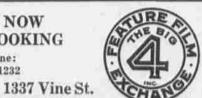
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A starving man took a bottle of milk from a decrater this morning to furnish food for his bride of a few months and

food for his bride of a few months and was arrested.

He is Villiam Harvey, 24 years old, who, with his wife Elsie, lives in a room on the upper floor of 1901 Arch street. Trembling, he told Magistrate Tracy at the list and Vine streets police station that they have had two scanty eats in the last nine days. He came from New York a short time ago to answer an advertisement and found no work, he said. They have pawned all their jewelps. Standing by his side and showing the marks of hunger on her face, his wife corroborated his testimony.

Magistrate Tracy dismissed the charge and the couple was supplied with money

and the couple was supplied with money by Lieutenant Kunkel, who notified the Emergency Aid Committee.

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